

JAPAN BARS LABOR'S AID TO U. S. MEETINGS

Members of Diet Will Come Here
in Hope of Better Relations
With This Country.

TOKYO, September 11 (By the Associated Press).—Mass meetings called for tomorrow by the constitutional labor union to arouse Japanese public opinion on the California question have been prohibited by the police.

TOKYO, September 12.—Several members of the diet are planning to visit the United States next summer, with a hope of improving the relations between Japan and the United States.

TOKYO, Tuesday, September 7.—There is no use disguising the fact that matters are coming to a head between Japan and America, is the view expressed in the Weekly Herald of Asia, a conservative Japanese publication in the English language, discussing the visit of American congressmen.

"Fortunately," the magazine writes, "the credit among the masses of people."

"For ourselves, we cannot believe possible that so eminently sensible and practical peoples as the Americans and Japanese can ever be betrayed into a war in face of the obvious fact that neither side can gain anything."

"If the actual troubles are handled with candor and conciliation, there is no doubt that a satisfactory settlement will be reached."

TOKYO, September 8.—According to estimates by the Japanese press Japan will have 120 submarines by 1925, and it is expected eight battleships and eight battle cruisers on the naval building program will have been completed.

POSTMASTERS PICK MAY.
Dayton Official Elected President at Cincinnati Convention.

CINCINNATI, Ohio, September 12.—Forest L. May, Dayton, Ohio, was elected president of the National Association of Postmasters here and Secretary Treasurer Frank C. Sites, Harrisburg, Pa., was re-elected.

W. L. Denning, general superintendent of the railway mail service, in a message said the parcel post business had increased 187 per cent during the year 1919-1920, and Cincinnati had shown the greatest increase of all the cities in the United States in the use of the system.

A message was sent to President Wilson assuring him of further support and loyalty in the service by the association.

Vice presidents were chosen as follows: Frank Reed, Bismarck, N. D.; W. B. Carlisle, Chicago; W. H. Murray, Albany, N. Y.; Hugh O'Donnell, Holyoke, Mass.; C. H. Fortman, Helena, Mont.; C. O. Dunbar, Santa Rosa, Calif.; Max C. Cray, Calverton, N. Y.; F. L. Sublett, Harrisonburg, Va., and C. A. Bell, Bedford, Ky.

COLBY MAKES REPLY.
Tells Georgia Woman He Is Without Authority in Vote.

ATLANTA, September 12.—In reply to her protest that women were not permitted to vote in the Georgia democratic primary September 8, Secretary of State Colby has informed Mrs. Mary L. McLendon of Atlanta that he has no authority to take any steps in the matter.

Mrs. McLendon, a pioneer Georgia suffragist, made this announcement on receipt of telegram from the Secretary. She had telegraphed him on the night of the primary that "in violation of the nineteenth amendment," she had been refused permission to vote, and concluded:

"The primary committee had ruled that women were ineligible to vote in the primary, as they had not registered six months prior to the coming election, as required by Georgia law."

AMUSEMENTS
SHUBERT-GARRICK.

One of the most absorbing mystery plays Washington has seen in many months is "For the Defense," the melodrama which opened the week's engagement of Richard Bennett and an excellent supporting cast at the Shubert-Garrick last night.

"For the Defense" is a murder mystery play of the type that keeps its auditors in suspense until practically the final curtain, and its presentation in this instance is marked by a quality of histrionic talent on the part of the leading characters that lifts it far above the performance of this type.

The story in brief concerns itself with a fakir, who uses his powers of hypnotism to take advantage of the many charming young ladies who come to him for treatment. As he seems about to accomplish his aim with the district attorney's fiancée, violent death ends his career. Who fired the shot thenceforth until the end of the play perplexes the audience. The revelation is a surprise to both casual and inveterate playgoers, and the scene with which it is received is tribute indeed to the effectiveness of the maintenance of that elusive quality of suspense without which such a play as "For the Defense" would be absolutely worthless.

Particularly must the subtle artistry of Mr. Bennett's performance be commended. Naturalness, the quality for which most actors strive, is attained only by the best of acting, paradoxical as that may seem to the casual playgoer. As Chris Armstrong, the district attorney in Elmer L. Rice's new play, Mr. Bennett appears thoroughly at ease, and the smoothness and effortlessness of his work are deceptive to the true merits of the performance. No ranting, no raving, no shouting of lines and waving of arms marks the characterization by Mr. Bennett—it is an absolutely true-to-life portrait he presents.

Erville Alderson as Dr. Kamir injects a note of charlatanry into his portrayal of the murder victim—a Hindu psychoanalyst—who serves to render the character repulsive. Others to whom particular credit is due for an exceptionally fine performance in none-too-easy roles are Frederica, Going, Anne Morrison, William W. Crimmins and Mary Jeffery. Angela Ogden has a lot as a colored maid in the second act that drew a salvo of applause from the audience.

The staging of the drama reflects the artistic experience of Homer Saint-Gaudens and the eerie atmosphere of the Hindu fakir's apartment is an achievement.

NATIONAL—"Jim Jam Jems."

John Cort's new "musical pastime," appropriately christened "Jim Jam Jems," was greeted at the New National Theater last night by a large audience, whose generosity was displayed in sporadic applause and intermittent clusters of applause throughout a long evening.

It is almost a whirl of pretty women, beautiful colors, familiar music by the orchestra, good vaudeville stunts and specialties. It also is clean entertainment, for there is no plot nor even a thread of a plot, but there is some excellent dancing, especially by Ada Mae Weeks, who is given but little opportunity for anything else.

The King Sisters, too, are quite delightful in a little song about olden times, supplemented with the finest bit of a graceful and pleasing minuet. Parish and Fern nearly dance their legs off in and out of a barrel with skillful alacrity, and another young man, familiar doubtless to patrons of vaudeville, but whose identity is left in doubt by an incomplete record in the program, turns and twists with grace and facility. Elizabeth Murray sang "Everybody's Got Someone But Me," and, with a persistent orchestra and assistance from the King Sisters, regis-

tered the nearest approach to a hit during the evening. Frank Fay stalked gracefully through the evening with an occasional misfire in the form of an old joke remedied for polite ears, and Joe E. Brown, with a funny gasp and his mouth wide open, was always comical.

An amusing episode, billed as "Scene 3, Automobile Scene," was very familiar to those whose wild burst of gay life existed a few years before the world war, and a pathetic touch was injected by Miss Lawrence as "Poor Floradora," who stately walk served but to suggest an uncomfortable comparison for "Jim Jam Jems" with the great humor comedy that helped to swell the names in Burke's Peerage, etc. Zoe Barnett was imposing in a harem costume and might have furnished a further delight with her singing had the orchestra leader so chosen.

The talent provided for "Jim Jam Jems" with the addition of a few good principal singers, might be modeled into one of the most brilliant and delightful of the season's musical shows, but Harry L. Cort and Geo. E. Stoddard, with their "hook," and James Hanley, with his "hook," and a triple wedding, push even a drowning man's chance for it.

POLIS—"Up in Mabel's Room."

Garry Ainsworth was indiscreet—indiscreet when he sent a delicate argument to a lady to whom he had been devoted, and indiscreet when he assured his young bride that she was the only woman who had ever entered his life.

The little witch which is in every woman cropped out in Mabel, Garry's former devotee, despite her engagement to Arthur Veldon. She threatens to show the evidence to Garry's wife.

That brings about a bedroom farce, "Up in Mabel's Room," which made its second appearance in as many seasons at Polis Theater last night. Under the direction of Wilson Collison and Otto Harbach, the production has been successful. Sacer Midgley, as Garry, is effective, while Julie Ring, as Mabel, combines poise and coquetry.

Garry's bride is a fearful little creature who shrieks her woes to the world. The world re-echoes her grief and the breezes of gossip waft the news to Arthur Veldon, Mabel's fiancé. She is never given an opportunity to explain the true situation to Arthur, for Garry suddenly realizes that it is up to him to recover the incriminating evidence, a garment, embroidered "From Garry to Mabel." The situation is ludicrous to Mabel, but Garry fails to see the humor, especially when he faces the deluge of tears at home.

A succession of compromising situations found in boudoirs, in which lace, lingerie, pajamas, etc., figure, consumes nearly an hour of the performance.

Photoplay Features.

RIALTO.

Scenario writers of the ability of John Emerson and Anita Loos apparently know what Constance Talmadge needs to score a success on the screen, and they have concocted a story that fits like a kid glove in "The Perfect Woman." Miss Talmadge is inimitable in burlesquing a vampire, and her supposed innocence in making love is delicious comedy. In "The Perfect Woman" Mary Blake is quartered at the working girls' home waiting for a job when John Stanhope, full of business and with no time for women, sends for a private secretary. Mary responds, but is rejected as deficient and returns to the charge as an intellectual giant. This time the job is Mary's and Stanhope unconsciously comes under her influence through constant companionship. An attack on Stanhope by the anarchists gives Mary a chance to pose as a heroine. A happy marriage is of course inevitable. The fun develops during the unfolding of the story, when Mary uses her different "vamps" to meet the varying situations. It is all good, clean fun.

Scenes by Bruce, "The Wonderlust."

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a comedy and the Fox News, with a musical program, complete the bill.

METROPOLITAN.
"Stop Thief," with Tom Moore in the leading role, is the photoplay at the Metropolitan Theater this week. It has been adapted for the screen from the Cohan and Harris stage play and is one of the best attractions at this theater this season.

The story deals with Jack Doogan, a burglar, who is in love with "Snatcher Nell," another thief. They have decided to get married and forever tread the "straight and narrow path." Doogan, however, decides to have one more "play" at his professional, and with the girl, who secures a position as maid in a wealthy home, where the eldest daughter is about to be married, plans to steal about everything in the house except the furniture.

Many complications arise, in which the season's musical shows, but Harry L. Cort and Geo. E. Stoddard, with their "hook," and James Hanley, with his "hook," and a triple wedding, push even a drowning man's chance for it.

A good comedy and news events complete the program.

PALACE.
Elsie Ferguson portrays the leading role of "Lady Rose's Daughter" in the feature this week at Loew's Palace. The picture is a romantic and vividly colorful adaptation of the novel by Mrs. Humphry Ward.

The story concerns Julia Le Breton, the daughter of a noblewoman, born out of wedlock, who is loved by Lord Delafield, the son of her guardian and patron, Lady Henry Delafield. Julia, however, is infatuated with an army officer who already is engaged to another girl. Her presence in the officer's company is misconstrued and she is ordered from the Delafield home. After a series of vicissitudes, in which she barely escapes the clutches of the officer, she eventually realizes that she loves the man who really loves her. The story has a most effective climax.

Miss Ferguson has three roles: first as a furbelowed belle of 1860; next, the charming daughter of the same furbelowed belle, in 1890, and finally, a captivating damsel of today. Added attractions include a farce, "Ten Nights Without a Barroom."

COLUMBIA.
The film version of Fannie Hurst's famous story "Humoresque" opened its second week's run yesterday with a capacity audience at Loew's Columbia Theater. The play, which is described as "the joy of life with a sob behind it," easily ranks among the foremost productions of the year. The vicissitudes in the musical career of a poor boy who eventually wins fame and fortune are grippingly visualized. Included in the cast are Alma Rubens, Vera Gordon, Gaston Glass, Miriam Battista and Bobby Connelly.

GARDEN.
Paramount—Artcraft's delightful photoplay production of the familiar play, "The Prince Chap," with Thomas

Meighan as its star, opened its second week at Moore's Garden Theater yesterday, with still the same pressing demand evinced by capacity audiences. It is the well known story of the young sculptor who went abroad to seek fame and fortune and ultimately, when the little charge

reaches young womanhood, finding heart consolation in her. The story is unfolded with special orchestration, and the same musical score is used week supplement the main program.

KNICKERBOCKER.
"Stop Thief," with Tom Moore as its star, which is the feature at Cranford's Metropolitan, also is the feature at the Knickerbocker Theater, continuing today. It is the Cohan-Harris screen farce, "Go as You Please," and the Pathe News, with an orchestral program, completes the entertainment.

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